

EMERSON COLLEGE

DEPARTMENT THEATRE ARTS

WILDCAT
GUYS AND DOLLS

BLOOMER GIRL

WONDERFUL TOWN

BRIGADOON

10th Musical Anniversary

THE PAJAMA GAME
BELLS ARE RINGING

SOUTH PACIFIC

FINIAN'S RAINBOW
LADY IN THE DARK

Souvenir Program

May, 1963

10th Anniversary Souvenir Booklet Staff

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Bells are Ringing

Guys and Dolls

Wildcat

Pajama Game

South Pacific

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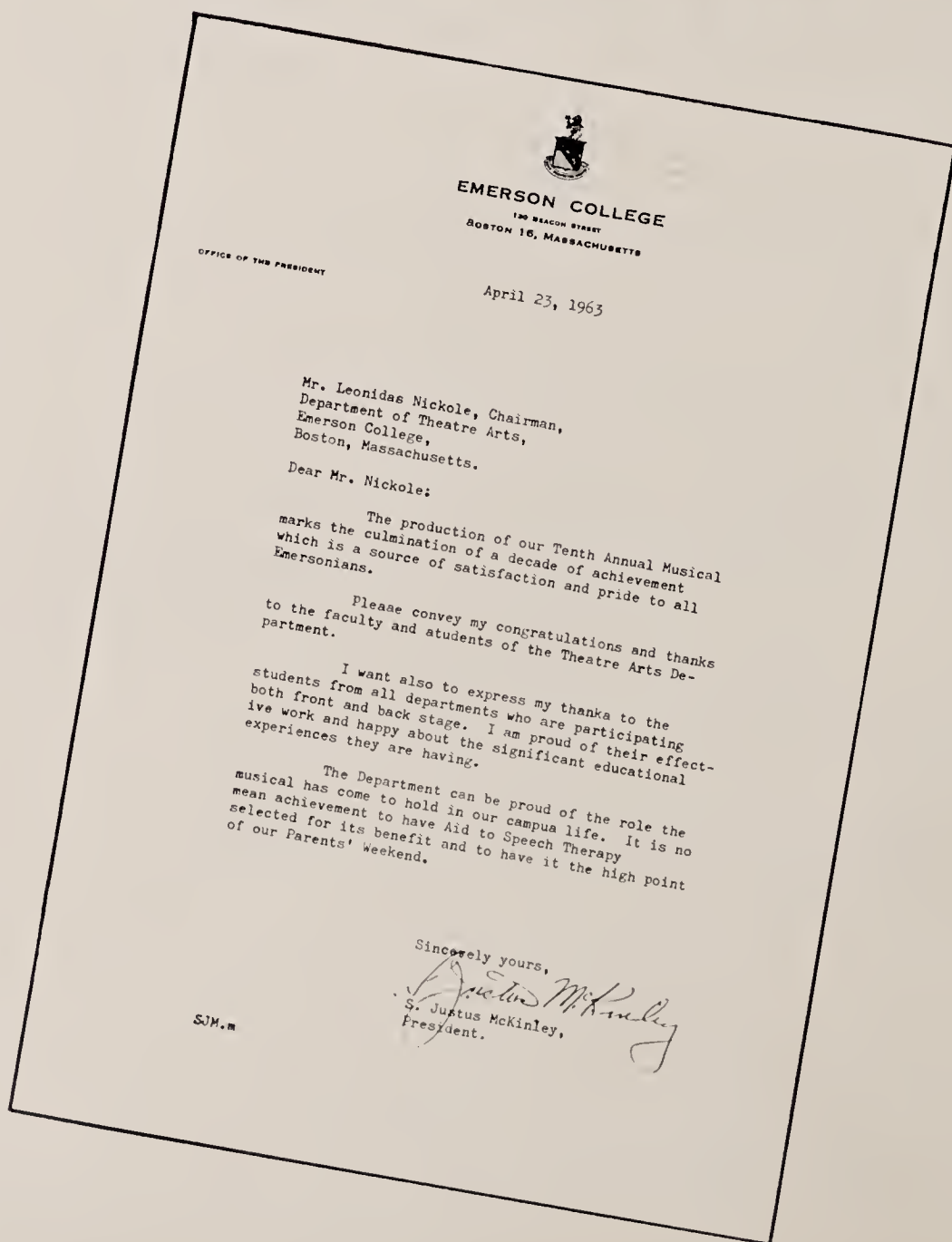
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DR. S. JUSTUS MCKINLEY



THE COLLEGE

AND THE THEATRE

By LEONIDAS A. NICKOLE

Chairman, Department of Theatre Arts

In the minds of most people today, the word "theatre" means bright lights, Broadway, and a wild world where people are, perhaps, just a little different.

Broadway, of course, is one of the focal points of the theatrical professions. But it is by no means the be-all and end-all.

Whether it be as an actor, a director, a technician, or a writer, professional achievement does not come either quickly or easily. Every person who makes his living in any part of the theatre has served, or is serving a long apprenticeship.

And that apprenticeship begins today in the colleges and universities of America.

At the turn of the century, there were over 5,000 professional theatres operating in the United States, and an equal number of opera houses and music halls. These were the training fields of the theatre fifty years ago.

Today, there are less than two hundred theatres in operation, and a mere hand-count of stock companies. Despite this, each new season finds hundreds of young people heading for Broadway . . . hoping for that one slim chance of success. Many try for the top through summer stock and community theatre.

But the main task of training our young people for the theatre falls to our colleges and universities. This is how it should be. Institutions of higher learning are preparing students for a multitude of careers, and the professional theatre should be among them.

The campus theatres are among the finest-equipped houses in the country. They have the latest and most advanced design facilities, and their backstage equipment offers students the best possible training for the professional theatre.

The giving of practical experience, which in the past was gained through the stock companies and other similar groups, has now become the job of the college.

The present theatre arts curriculum at Emerson exemplifies the trend of theatre education throughout the country. Its four-year program in theatre arts shows the advances that have been made in having dramatic activity recognized not only in academic circles, but by the truly creative men in the professional theatre.

Emerson, like many other schools, combines academic justification with creative work, to meet the needs and interests of the students. Within this framework, the Department of Theatre Arts offers the student the opportunity to study one of the five areas of the thea-



MR. LEONIDAS A. NICKOLE

tre. These areas have been developed to give the student the skills and techniques necessary to his creative expression either on the professional, community, or educational level.

A number of other schools, such as Yale, Carnegie Tech, and Northwestern, function under similar aims and areas of specialization. The catalog titles may differ, but the content is parallel to the Emerson curriculum.

Interpretive Drama gives the student his emphasis upon acting and directing. The four-year course is planned to develop the skills and techniques necessary for performance, and for the interpretation of a character in a play, or the expression of the playwright.

Technical Theatre shifts the emphasis to design, whether it be lighting, costumes, or sets. Such classes as Stagecraft, Stage Design, and Play Production, together with the actual productions staged at Emerson, give the student a thorough knowledge of the techniques of putting a show on stage.

Educational Theatre allows the student to develop the techniques of teaching drama on either a primary or secondary school level. Emphasis is also placed on the developing and managing of Community and Children's Theatres. The students here follow the Teacher Certification Program with a specialization in dramatics.

Dramatic Literature is the area where the emphasis is upon the play and its structure through the intensive study of dramatic literature and history. From these courses, perhaps, in combination with other aspects of Emerson's liberal arts program, come our future playwrights.

The fifth and newest area of concentration emphasizes dance as creative theatre. This program consists of three levels of dance instruction supplemented by courses in kinesiology, labanotation and choreography.

In addition to the general requirements in their particular area, each student participates in the production of plays presented before the metropolitan audiences. The Department presents a variety of plays each season, selected to give both the student body and the community the opportunity to see several styles of drama and types of production.

All departmental courses and programs of activity stem from the "core courses" designed to give the stu-

dent a general picture of all aspects of the theatre. All the activities concerning the production of plays and the presentation of programs are planned so that the student will acquire the ability to learn for himself through experimentation and self-criticism.

The season usually includes ten productions which are produced on a "major" scale with elaborate settings and costumes designed to point up the particular style of the play.

In addition, there is a student-directed season of scenes and one-act plays which are selected and directed entirely by students as part of the Emerson philosophy of "learning by doing".

Moreover, the Department sponsors an annual Children's Touring Show which is presented before public schools, children's hospitals, orphanages and other similar organizations.

Another specialized effort of the Department is the presentation of the Gertrude Binley Kay Playwriting award. This award is designed to bring production and recognition to an outstanding unpublished play.

Perhaps the year's most popular theatre event is the annual spring musical comedy. Because of the elaborate nature of the production, the musical cannot be presented on campus, but is staged in the New England Life Hall.

The remarkable and consistent success of the musicals indicates its value from the points of view of both student training and community contact.

Auditions for the musical are open to the entire student body.

With the exception of the orchestra, which is under a special arrangement with the local musician's union, the entire production of the show is handled by the College faculty and students.

In the past, college administrators have always recognized the vital appeal of the theatre, but they failed to utilize the tremendous educative force it holds. But with the new trial of the liberal arts curriculum for its actual, living values, collegiate drama has taken a new lease on life.

Dr. John Dewey once remarked that "drama deals with men in groups and men in action. It shows action, rather than talks about it. It shows us man's interior nature working itself out as an objective fact."

Beyond the fact that the study of mankind is man, drama, as a representation of man, is perhaps one of the most vital forces in our society today. It deals, *in fine*, with every aspect of human relationships. It provides a basis for personality development. It gives the student a deeper understanding of both himself and his fellow human beings.

And Emerson holds a unique position in the development of theatre training on the college level. As early as 1913 a four-year course in dramatic training was introduced by President Southwick, Dean Ross, and Professor Kenny.

By 1919, Emerson had won the right to confer a bachelor's degree upon students of the dramatic arts. At that time, the College was one of the very few in the country to be able to do this, as compared to over three hundred today.

The Theatre Arts program at Emerson is typical of what is being done throughout the country to stimulate and encourage dramatic expression in the individual and the community.

The future is in our hands — the hands of the teachers, administrators, and students who, through their creative abilities and tireless efforts, are demonstrating that the study of the theatre is an important force in education.

And looking ahead a little, we see that the future of all theatre and drama in America today is in these same hands.

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Top Left: Hollywood Celebrity Red Skeleton receiving Connor Award from Haig Der Marderosian; *Top Center:* First Lady of the American Theatre, Helen Hayes, admires award presented to her by Emerson College; *Top Right:* At a College Reception in his Honor, Elia Kazan chats with the Chairman of the Department of Theatre Arts, Mr. Leonides Nickole, and student James Miades; *Bottom Left:* Alfred Lunt and Lynn Fontaine, receiving a Citation from Dr. S. Justice McKinley; *Bottom Right:* Thelma Ritter receiving College Award from Dr. Jonathan French (r) and a College Student (l).

TUESDAY AND THURSDAY NIGHTS

AND ALL THOSE

SPRING WEEKENDS



Top Left: Mr. Nickole, discussing production problems with Ruth Kaplan Sweet, Producer, and Gayle Morganroth; *Top Center:* Lighting Designer, Stu Robins with electricians E. A. Smith and Mike Winston; *Top Right:* Gretchen Van Aken preparing for BRIGADOON; *Middle Left:* Lora Chase choreographing WONDERFUL TOWN; *Middle Center:* WILDCAT rehearsal break; *Middle Right:* Mr. Nickole, "In Days of Old"; *Bottom Left:* Gretchen Van Aken, Martha Bortone, and Linda Rogers rehearsing WILDCAT; *Bottom Center, (l-r):* Robert Pettitt, Director of Music, Barbara Hatounian Rubin, Pianist, Mr. Nickole, Director, Errol Segal, Choreographer, Lincoln J. Stulik, Producer; and *Bottom Right:* Vivian Blaine with Elaine Zimmerman at rehearsal of GUYS AND DOLLS.

I'M GOING BACK

During recent years, the musical theater has tackled many diverse and daring themes that have helped transform the song and dance show into a vibrant, meaningful art form. Music combined with dance and story adds a third dimension to the make believe world of blood, sweat, and tears that is theater. Through combining the efforts of musician, director, and choreographer with singers, actors, and dancers one not only achieves glorious theater, but a strong feeling of unity and artistic accomplishment. When New York is expecting a new musical the whole atmosphere in the theatrical district changes. And so it is at Emerson. The normal air of eager hope changes to a general, intangible excitement, and the increase in the tempo is noticeable even in other departments.

During the academic year the Department of Theater Arts presents various forms of theatrical entertainment. Everything from avante-garde plays to those dating back to the ancient Greeks find their way on to the Emerson College Drama Workshop stage. But the musical is a thing apart. It gives the entire school an opportunity to express itself in a manner not obtainable to most people. It is the only time that all areas of theatre arts combine with members of other departments to pool their talents in an effort that highlights the fine training that is traditionally Emersonian.

This tradition began a decade ago — 1954. One of the successes of the late Moss Hart entitled, "Lady In the Dark" had the honor of being chosen the first in the series of musicals. When Gertrude Binley Kay and Leo Nickole collaborated to direct this production, neither was aware of having taken the first step in creating what was later to become the source of great education and economic value to Emerson. "Lady in the Dark" had a cast of approximately twenty-four people and the Emerson College Choir and was presented on the stage of the school theater. This play was the first endeavor by any local college workshop. It contained the large production numbers of later musicals and such memorable songs as *My Ship*, *Jenny*, and *Tchaikowsky*, helped to make it the success it was. It centered around a musical analysis of a young girl and the prognosis was . . .

Finians Rainbow — 1955, our second musical. Mr. Nickole, directing this musical, learned from the mistakes of the first production and made the show a rainbow of talent and technique that left its pot of gold on the school stage. Finians Rainbow blended a combination of ingenious plot, memorable music (*If This Isn't Love*, *How Are Things In Glocca Morra*, *When I'm Not Near The Girl I Love*, and many others), and an equally unusual cast. The secret ingredients of Finians' Rainbow are not susceptible to analysis or dissection. The plot is outwardly as unlikely a vehicle as one could imagine, but in the theater it burst forth with charm and delicious fantasy.

When "Finians Rainbow" went down, as the theatrical phrase puts it, we were ready for bigger and better things.

Next stop . . . New England Mutual (Life) Hall and "Wonderful Town."

And a wonderful town it was too, in Boston during the spring of 1956. We had a theater we could really move around in, and "Wonderful Town" was full of motion. Everyone had fun and we thanked Miss Comden and Mr. Green for letting Eileen and Ruth leave Ohio and come to Emerson. It helped to show us how to put on a musical in "One Hundred Easy Ways" and wind up with a "Conversation Piece" — all by singing "Wrong Note Rag" on key!

To The Cast of "Wonderful Town":
I am truly pleased to
learn of your forthcoming production
of my last show; and I wish
you every success, artistically
and financially.

Sincerely,
Leonard Bernstein
8 May 1956

Dave Beck wasn't the only thing in the daily news in 1957. Gambling hit Emerson in the form of "Guys and Dolls." "Guys and Dolls" which was modestly subtitled "A Musical Fable of Broadway", was an operatic jamboree, Verdi in terms of Times Square. Everything about it was extraordinary. It was a perfect fusion of the varied and highly individual talents of Frank Loesser, Jo Swerling, Abe Burrows, Damon Runyon, Leo Nickole, Lora Chase, and Mrs. Ann Clapp. No one will forget THAT day at rehearsal . . . What day?!!! Why the day Vivian Blaine blessed Emerson with a visit. We sure

Best Wishes to You All

KEN'S

AT GOPLEY



Montage representing **LADY IN THE DARK**, 1954; **FINIAN'S RAINBOW**, 1955; and **WONDERFUL TOWN**, 1956.

had come a long way in three years! Adelaide had no lament!!

By the following year we went from *Take Back Your Mink* to another piece of apparel — Pajamas.

1958 — And costumes were colorful, short, frilly, and transparent for “The Pajama Game”. The cast looked like they were ready for bed, but when that Once A Year Day came along no one was sleeping, especially not the audience. It was a memorable year for many reasons. Mr. Robert Pettitt joined us that year in the capacity of Director of Music, and he has been with us ever since.

Racing With The Clock wasn't just the title of a song for this show when three days before opening Shirley Shay (Babe Williams) came down with laryngitis — and recovered in time. Or will anyone forget the tape that got plugged into the wrong socket, and what the audience heard sounded not at all like the harmony from *Hey There! There Once Was A Man* named Ed Darna who worried too much about a very brightly colored pair of ripped shorts, but the costumers took to the nee . . . pins (?) and Hines went on — a little uncomfortable, but on never-the-less.



Montage representing GUYS AND DOLLS, 1957; and PAJAMA GAME, 1958.

On to — well, from pajamas to Bloomers!

Bloomer Girl — 1959, and we were almost without a backdrop. We obtained one the DAY of OPENING NIGHT!

It was hoops and more hoops for this scenic show. It was a show in which a young man, who has now gone on to being a recording star for Vanguard Records, will never forget. Jackie Washington was probably the only



Montage representing **BLOOMER GIRL**, 1959; and **BRIGADOON**, 1960.

person in history to be carried on stage in a trunk!

Mr. Nickole lost a lovely bottle of — was it ginger ale or champagne? — when it indiscreetly slipped out from beneath his jacket during a lecture to the cast on discipline. A gift from a friend just previous to the lecture? Tch, tch, tch.

Lerner and Lowe achieved their first great success with a charming fantasy set in the Scottish highlands. “Brigadoon”, a sleepy village that comes to life only once every century. Emerson shared that success with the famed writer and composer with its production of “Brigadoon” in 1960. The story itself afforded the cast an opportunity to act as much as sing and they accomplished both with brilliance.

Harry Morgan worked wonders with his imaginative artistic sets.

We weren’t beyond mishaps though, as we found out, when quite by accident the curtain slipped off its runner during a number. As all good Stage Managers do, Ruth Kaplan Sweet became a little nervous when Mr. Nickole came back stage to “help out” and she had him promptly “removed”!!! Neither one will ever forget it!

The play proved that love can work miracles and so did the cast — love of hard work and theater that made the miracle experienced in six previous musicals — success.

We were still going forward full steam when Sue Lightbown (Ella Peterson) sang, “I’m Going Back” . . .



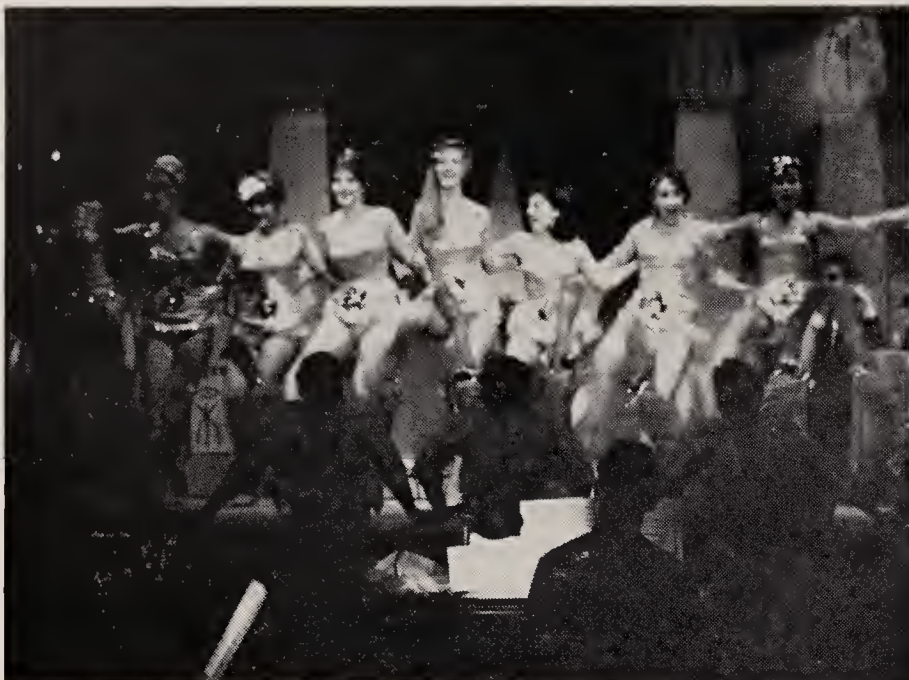
More from **BLOOMER GIRL** and **BRIGADOON**.

in 1961. The bells not only rang for our production of "Bells Are Ringing" — they tolled. Our cast had doubled its size since "Lady In The Dark" and so had our sponsors and patrons. *A Simple Little System?* Yes, talent, work and the Midas Touch of Mrs. Barbara Matheson who designed the magnificent costumes for this show. We didn't have to ask if we were successful — our full houses proved it.

In 1962 we ushered in spring with *Hey, Look Me*

Over! and that is just what the critics did and they liked what they saw. We had outdone ourselves with the New England Premiere of "Wildcat" and all the Boston papers agreed that we had struck oil. Technically we literally did strike oil thanks to the ingenious tricks of Mr. Stanley Fudala. With all that cactus and prairie we might have been singing "Don't Fence Us In" for we knew then if we were ready for the critics we were ready for anything.

What has nine year of past musicals done for us?



Montage representing BELLS ARE RINGING, 1961 and WILDCAT, 1962

That's easy — we've been *Carefully Taught* and we hope that whatever night you see this year's musical — "South Pacific" — it will be an enchanted evening. "South Pacific" represents the perfect blend of music and story. Adapted from James Michener's *Tales of the South Pacific*, this wartime story of a cultured Frenchman, Emile De Becque, and a Navy nurse from Arkansas, Nellie Forbush, won the Pulitzer Prize and the New York Drama Critics Circle Award in 1949. A prize-winning musical for a prize winning occasion. From 1954 to 1963, we invite you to enjoy our tenth anniversary.

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Who's Who

IN

SOUTH PACIFIC

LEONORE ROVENGER who portrays *Nellie Forbush* brings to the stage the vibrance of a well trained, talented actress. Miss Rovenger was seen this year as Virginia in "Clearing In The Woods", and Zenida in "He Who Gets Slapped". Her musical experience at Emerson dates back to the 1960 production of "Brigadoon" when as the dream of an understudy she was placed in the show three days before curtain. The following year she was seen in "Bells Are Ringing" and "The Snow Queen". In 1962 Miss Rovenger appeared in "Wildcat" and as Celia in "Volpone". Previous to her Emerson career Miss Rovenger spent 15 years studying classical ballet at the New York Ballet Theater. She also has spent 3 years at the Playhouse on the Mall in New Jersey.

Emile De Becque is played by JAMES B. DEADERICK. Mr. Deaderick will be remembered for his role as Joe Dynamite in the 1962 Emerson production of "Wildcat". He has been seen at Emerson in "Clearing In the Woods" and "The Andersonville Trial". At New York University Mr. Deaderick appeared in "Girl Crazy", "Waiting For Lefty", "See How They Run", and "Charley's Aunt". He has studied voice for five years and has sung at the World Premiere of José Limon's ballet based on Kodály's "Missa Brevis". It is his intent to go into the field of directing with an emphasis on the modern authors.

The robust and talented SUSAN BATSON appears in the role of *Bloody Mary*. Susan's career began as a member of The Boston Children's Theater with whom she remained for eight years. She has been seen in "School for Scandal" with the Harvard and Radcliffe Drama Group and "Babes In Toyland" at the Ehma Lewis School of Fine Arts. She also has appeared in the Emerson productions of "Bells Are Ringing", "Wildcat", and "Clearing In The Woods". Her summer work includes acting and stage managing at the 41st Street Theatre in New York in 1961 and was Wardrobe Mistress at the Delacort Theater in Central Park for the New York Shakespeare Festival in 1962.

LINDA ROGERS, portraying the role of *Liat*, comes to the stage of South Pacific with a shining history. She has been seen at Emerson as Laura in "The Glass Menagerie", Goody Widdershims in "We Shall Have Larks", Janie in "Wildcat", and two minor roles in "Bells Are Ringing." She also appeared in The Sign of the Ram Theater in the role of Willie in "This Property is Condemned". She appeared in "Kiss Me Kate", "Guys and Dolls", "Song of Norway", "Oklahoma", and "Pajama Game" at the Worcester Light Opera Company from 1956-1960. Miss Rogers has studied dancing with such notables as Dorothy Jordon, Melissa Hayden, Matt Mattox, Grover Dale, and Robert Jeffry.

Appearing in the role of *Lieutenant Joe Cable* is RICHARD WILLIAM GREEN. In 1958 Dick was seen in "Oklahoma", "The Boy Friend", "Life With Father", "Plain and Fancy", and "No Time For Sergeants", at the Surfflight Summer Theater in Beach Haven, New Jersey. The role of Cable marks Mr. Green's first appearance at Emerson. This summer he expects to be appearing at The Perth Amboy Performing Arts Center, Perth Amboy, New Jersey.

Appearing in the role of *Luther Billis* is BRENDAN HANLON. Mr. Hanlon has been seen at Emerson in "Look Homeward Angel" as Will Pentland, as the Sexton in "Much Ado About Nothing", Kenneth in "A Memory of Two Mondays", Inspector Barnes in "Bells are Ringing", Corvino in "Volpone", the Interrogator in "The Prisoner", Chester in "Wildcat", Otis Baker in "Andersonville Trial", and Dave in "Under the Yum-Yum Tree". He has also portrayed Joseph in "My Three Angels" at Staley College. His professional work includes 12 weeks of being a hero at the famed Red Garter melodramas, "All That Jazz" and "One of the Same Kind" at the Image Theater, "It's A Very Cold Night" at the Theater XI in Boston, and "Hobo The Clown", free lance in East Massachusetts. Mr. Hanlon will be acting professionally at Smith College this fall.



Top Left: Leonore Rovenger and Richard Wm. Green as *Nellie Forbnsh* and *Lt. Coble*; *Top Right:* Brendon Hanlon and Richard Wm. Green; *Middle Left:* Susan Batson as *Bloody Mary* with Men's Chorus; *Middle Right:* Men's Chorus; *Bottom Left:* James B. Deaderick and Leonore Rovenger; and *Bottom Right:* James B. Deaderick and Leonore Rovenger with Leon Cakomes.

WE ARE

THE MUSICAL

MAKERS

Coleridge once said: "The sense of musical delight, with the power of producing it, is a gift of imagination; and this together with the power of reducing multitude into unity of effect, and modifying a series of thoughts by some one predominant thought or feeling may be cultivated and improved, but can never be learned . . ."

The people responsible for bringing the musical to you are all included in those well-chosen wise words. The director, producer, designer, costumer, choreographer, and musician, and stage manager, must all have "the sense of musical delight" . . . which "can never be learned." We have been fortunate in having the best of those people.

A man may never know the extent of the powers of a heart and brain that creates all things new; that is the dawn in him of music, poetry, and art. Such a man is the Chairman of the Department of Theater Arts and Director of ten musical productions—Mr. Leonidas Nickole.

Mr. Nickole began his theatrical endeavors as a Theater Arts Major at Emerson. As an undergraduate he wrote an original musical comedy for Phi Mu Gamma. He took his Masters degree in Speech Education at Columbia University in New York. While attending school in New York he was employed as a script reader for the American National Theater Association and also worked in the public relations department of the National Broadcasting Company. Upon graduating Columbia, Mr. Nickole taught in the Bethlehem public School System in the field of special education in speech in Pennsylvania. He also directed the Allentown Civic Theater. During the Korean Police Action he served in the capacity of Liaison officer for the United Forces in Korea. After his Army career he came to teach at Emerson College. Since he has been here he has directed a plethora of plays. Among them "Street Scene", "Look Homeward Angel", "The Glass Menagerie", "Inherit The Wind", "A View From The Bridge", and many others. Aside from his work at Emerson, Mr. Nickole works as a director of musicals in the North Shore area of Boston. His service to Emerson and the community are above and beyond the call of duty and we are proud to count him as part of our faculty.

Say it with music . . . and When Mr. Pettitt directs it EVERYONE listens.

Mr. ROBERT PETTITT joined the Emerson Staff in 1958 and became Director of Music for "The Pajama Game", "Bloomer Girl", "Brigadoon", "Bells Are Ringing", "Wildcat", and now "South Pacific". His ability for

obtaining mellifluous tones from the vocal folds of novice vocalists surpasses the hat tricks of master magicians. Mr. Pettitt is now Chairman of the Fine Arts Department and during the academic year he teaches various music courses and conducts the Emerson College Singing Choir. In his "leisure" hours he is a church organist and singing coach.

HARRY MORGAN has made our musicals some of the most exciting visual shows ever to be put on a stage. As an undergraduate at Emerson Mr. Morgan was Master Carpenter for "Wonderful Town" '56, "Guys and Dolls" '57, and "Pajama Game" '58. In 1959 he became the technical director for "Bloomer Girl". While he was attending graduate school at Emerson he was the Costume and Scenic Designer for "Brigadoon". Later when he became a member of the Emerson College faculty he served in the capacity of Scenic Designer for "Bells are Ringing", "Wildcat", and now "South Pacific". Apart from his work at Emerson Mr. Morgan spent one with the Emerson Players on Martha's Vineyard and two years at the Sacandoga Summer Theatre in 1958 and 1959 in the capacity of Master Carpenter and Technical Director. The productions included "Show Boat", "Girl in the Pink Tights", "L'il Abner", "Anything Goes", "Damn Yankees", "Bells Are Ringing", "New Girl in Town", "Silk Stockings", and "Gentlemen Prefer Blondes." In 1962 Mr. Morgan was the Technical Director for the mainstage at the Boston Arts Festival.



Mr. Stanley Fudala and Mr. Harry Morgan.

There are technicalities to everything, but it is no technicality to say that without the ingenuity of Mr. STANLEY FUDALA there would have been many wonderful and precious moments of theatrical miracles lost. Mr. Fudala was Technical Director of 'Finians' Rainbow', 'Wonderful Town', 'Guys and Dolls', 'Pajama Game', 'Bloomer Girl', 'Brigadoon', 'Bells Are Ringing', 'Wildcat', and for this years production of 'South Pacific'. Those of us who were fortunate enough to see 'Wildcat' will never forget the wonder of that gush of oil that rose out of the stage of New England Life Hall. Mr. Fudala has also worked at the Shubert Theater, the Colonial Theater, and the Boston Opera House.

What is a show without costumes, and especially without the costumes of Mrs. BARBARA MATHESON, they add color, vibrance, and meaning to the world of Emerson musical productions. Previous to her position of Costume Designer of 'South Pacific' Mrs. Matheson was Costumer for 'Brigadoon' and 'Bloomer Girl', and Costume Designer for 'Bells Are Ringing' and 'Wildcat'. As a professional free lance Designer Mrs. Matheson has worked at the Charles Playhouse, The Image Theater, The Boston Arts Festival, and The Boston Opera Group.

I could have danced all night might very well be the theme of Mr. ALBERT PESSO's life story and many were the nights the casts of 'Bells Are Ringing', 'Wildcat', and 'South Pacific', nearly did. As Choreographer of those three Emerson musicals Mr. PESSO's work exemplifies the brilliance of a truly talented man. "Just one more time" . . . became the password around the rehearsal hall when Mr. PESSO came to work, but perfection was the result. Things didn't always go as he planned though, as Mr. PESSO recalls. The Subway number in 'Bells Are Ringing' found the dancers entering late and they were forced to make their entrance from *under* the curtain!

Aside from teaching dance at Emerson, Mr. PESSO is the President of Dance Center Incorporated and teaches dance to 500 students in and around the Boston area. He is also the Director of the PESSO Dance Company.

Music is said to be the speech of angels. (T. Carlyle) If it were not for our Producer, Mr. LEONARD J. RIENDEAU there might be no "angels".



MR. LEONARD RIENDEAU

Mr. Riendeau has been with us for "Bells Are Ringing", "Wildcat", and now "South Pacific". An undergraduate at Emerson Mr. Riendeau has worked professionally as producer for "There Is No End" at the Covenant Theater on 74th Street in New York, and "The Beautiful Jailer" at the famed Actors Playhouse in Sheridan Square, New York. He also serves in the capacity of House Manager of the Emerson College Theater. Since he has been at Emerson he has discovered that the floor switch in the box office of New England Life Hall really does work, when for two consecutive shows it has accidentally been tripped and "Bostons' finest" have enjoyed performances of both "Bells Are Ringing" and "Wildcat!"

PEOPLE FROM OUR PAST

Mrs. LORA CHASE is just a synonym for Choreographer and Director of Music. Mrs. Chase worked in those capacities for "Lady In The Dark", 'Finians' Rainbow', and "Wonderful Town." Dropping her position as Director of Music, she concentrated in Choreographing "Bloomer Girl" and "Brigadoon". Mrs. Chase is now working as a Choreographer with Robert Guest in and around the Boston area. Her more recent productions include "On The Town" and "Bye Bye Birdie".

Mrs. RUTH KAPLAN SWEET has served Emerson's musical production in many capacities. She was Stage Manager for "Bloomer Girl", Producer for "Bells Are Ringing", Production Stage Manager for "Brigadoon", Business Manager for "Wildcat", and is the Alumni Representative for "South Pacific". She always is willing to work tirelessly and expertly and so we salute you and offer our Warmest "Thank you".

Mr. LINCOLN JOHN STULIK has not been a member of our productions since 1959 but he is not forgotten. While he was here he was Lighting Designer for "Finians Rainbow", Electrician and Lighting Designer for "Wonderful Town", Production Stage Manager for "Guys and Dolls", Producer of the "Pajama Game", and Producer and Lighting Designer for "Bloomer Girl". His outside work also includes several years as Lighting Designer for the Sacandaya Summer Theatre. While he was in the Service he was Lighting Designer for The Army Pictorial Center. At the time of this writing Mr. Stulik is the Lighting Designer and Stage Manager of "The Maidman" at the Emporer Theater off Broadway.

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Carole Bomse, Bruce Bassman, and Tim Smith.

Accuracy, speed, and talent go into the composition of a Stage Manager. Mr. BRUCE BASSMAN is certainly composed of all these qualities. As an undergraduate, he has stage managed a multitude of shows including "Bells Are Ringing", "Wildcat", "The Glass Menagerie", Naomi Aleh-Leaf's, *Festival Dance Company*, "The Andersonville Trail" and numerous Children's Theater shows including "Peter Pan", "Aladdin and His Wonderful Lamp" and others. This past summer he worked at the Summer Theater Workshop, Somers Playhouse, in Somers, Connecticut as Technical Director, Production Stage Manager, Scenic Designer, Lighting Designer, Sound Designer, and Program Editor of the repertoire of The Pageant Players. Apart from his musical work at Emerson he was Master Electrician for the production of "Under The Yum-Yum Tree", and Lighting Designer of "Rumpelstiltskin". He has appeared in "We Shall Have Larks", "Why Not?", "Pinocchio", "The Snow Queen" and various other performances. We are fortunate to have Mr. Bassman as our Production Stage Manager for "South Pacific."

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DEPARTMENT OF THEATRE ARTS

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Jack Stein	<i>Director of Make-Up</i>
John Zorn	<i>Educational Theatre</i>
Stanley Fudala	<i>Technical Theatre</i>
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Best of Luck to the Hard Working

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MRS. ROSE SCHWARTZ



"My God, we're on!"

Right: Mr. Pessa, Mr. Pettitt and Mr. Nickole.



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